

Mr. Bruen

Resolved that a book entitled "A Selection of Sacred Music, Carefully Arranged and Designed for the use of the Dutch Church, in the City of New York: and Suited to the several Metres in the Psalms and Hymns used in said Church; As published by F. D. Allen," Be and the same is Hereby Approved and Recommended to the Congregations.

*Extract from the Minutes of
Consistory, March, 5th. 1818.*

Wm. E. NIXON, Clerk.

~~F 46.103~~
Al 533a

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A SELECTION
OF
Sacred Music,
CAREFULLY ARRANGED
AND
DESIGNED FOR THE USE OF THE
REFORMED DUTCH CHURCH,
IN THE
CITY OF NEW-YORK:
AND SUITED TO THE SEVERAL METRES
IN THE
PSALMS AND HYMNS USED IN SAID CHURCH.



By F. D. ALLEN.

New-York:—Printed for the Author, by P. Van Pelt, No. 9 Wall-street, corner of Broad-street.

1818.

PREFATORY REMARKS.

THE great object of Music in divine worship is to quicken the affections, and warm the heart ; and thus by allaying the more rugged, and calling into action the more soothing and gentle passions, to prepare the worshipper for engaging with all the energies of his soul, in the high, the holy, the solemn, and the animating service of praise.

When hearing the word of God, the christian places himself like a little child, at the feet of his heavenly father, seeking instruction, and hoping thereby to become wise unto salvation ; when engaged in prayer, he often assumes a humbler attitude, and appears a trembling suppliant, before the throne of sovereign mercy : But when his bosom swells with gratitude "to him that sitteth upon the throne," and his tongue speaks aloud the high praises of his great Redeemer ; then he rises to a higher station, engages in a more cheering exercise, performs a more exalted service—in which he holds communion with those glorified spirits who sing "the song of Moses and the Lamb." This being the case, it is evident that such tunes should be selected as are calculated to inspire solemnity, and aid devotion.

The musical powers of man, brought into action in this part of worship, demand attention, labour and perseverance for their successful cultivation. Although a capacity for receiving a high degree of pleasure from harmony in music, does exist naturally in the constitution ; yet by the power of art, and industry, is that capacity greatly enlarged.

That church music may yet be improved, admits not of a doubt ; for sacred and transporting as this part of divine worship is, when rightly performed, we have surely abundant cause of regret, that in so many instances the manner of its performance has a most frigid and grating, instead of animating and soothing effect upon the feelings and affections. Not only are the style and manner of singing reprehensible ; but many of the tunes used in our churches at this time, are better adapted to any other place than that in which the Lord has promised to meet with his people. But it is sincerely hoped and be-

lieved that the time is not far distant, when by the exertions of the lovers of sacred song, bad music will be excluded our churches, and such only be used as is calculated to refine and soften the passions, command into awe and reverence the affections, and thus act as a handmaid to true devotion and vital piety.

OF GRACEFUL SINGING.

The best position for singing is undoubtedly that of standing, as it gives the greatest ease and liberty to the voice ; but above all things affectation should be avoided.

In keeping time beware of contracting any awkward method, as it will stamp formality on every note. The least motion of the finger is quite sufficient.

The mouth should be opened freely, but if too wide it will destroy a good tone and prevent expression. But the great difficulty is in keeping the mouth too much shut, which produces a flat drawling tone, and prevents articulation—In fact, the singer should imitate the expression of the orator rather than the drawl of the clown ; for it is in articulation that vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

Care should be taken to begin a tune with a proper pitch of the voice that the high notes may be sung with ease, and the low notes without a grumbling tone.

Tunes should be adapted to the words ; if the words be cheerful, let them be sung to a lively tune, if the subject be confession or sorrow, a plaintive air is preferable.

No tune that has a repeat in the middle of a line should be sung to a hymn the words of which would be divided by it ; nor is it sufficient that it goes well to a verse or two ; if it does not suit the whole psalm it should be rejected.*

In fine, to root out bad habits, and attain such as are good, much assiduity is required, and whether it be done by observation or reading, the first attempts should be made in private.

With these remarks, the following selection of tunes are submitted to the

REFORMED DUTCH CHURCH.

F. D. A.

* In this collection there are no repeating or fugue tones, except in the appendix. There are however a very few tunes in this work, which have been admitted on account of their popularity, the composition of which is undoubtedly bad.

MUSICAL TERMS EXPLAINED.

Accord. To agree in pitch and tone.

Adagio. The slowest, with grace and embellishment.

Ad Libitum. At pleasure of the performer.

Allegro. Gay, quick,

Affectuoso. Tender and affecting, requiring a soft and delicate style of performance.

Andante. Implies a time somewhat slow, and a performance distinct and soothing.

Articulation. There is no word in the whole vocabulary of music, of more importance than *articulation*. It applies equally to vocal and instrumental performance ; to words and to notes ; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

Allegretto. Not so quick as allegro.

Appoggiatura. A small note of embellishment.

Alto. Counter-tenor part.

Air. Generally means what the ear realizes from the melody or harmony. In a special sense it is the subject or leading part.

Da Capo or D. C. Close with the first strain.

Overture. Is an instrumental strain, which introduces the succeeding strain.

Quartetto. Music composed in four parts, in which each part is concertant.

Solo. A part composed for a single voice.

Trio. A composition for three voices.

*Chromatic.** This scale consists in a succession, or continuation of melody, that proceeds by semi-tones, as well in descending as ascending, which produces a surprising effect in harmony.

The greatest part of these semi-tones, not being in a diatonic form and process, causes at every instant, some discords, which suspend or interrupt a conclusion, without altering the diatonic order, in the other part or parts.

Crescendo. A term signifying that the notes of the passage over which it is placed, is to be gradually swelled.

Duett. A piece of music consisting of two parts.

Diatonic. That species of music in which both tones and semi-tones are used.

Diminuendo. Decreasing or softening the sound.

Fort. Strong and loud.

Fortissimo. Very loud.

Moderato. A movement between andante and allegro.

Oratorio. A collection of sacred vocal pieces composed in a dramatic style.

Orchestra. The place, or band of musical performers.

Piano. Soft.

Quintetto. Music composed in five parts, in which each part is concertant.

* Chromatic is a Greek word, which signifies *colored*. The ancient Greek composers, says Roussou, marked all their chromatic passages with a remarkable color.

A BRIEF INTRODUCTION.

There are seven primitive degrees of sound, which are placed or represented on five lines with their spaces, called a Stave,  These lines and spaces are designated by the first seven letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at least four kinds, varying in acuteness or gravity. The Treble is the highest, and of consequence will always lead, or be heard above the rest; The Counter is the next lower, The Tenor next, and the Bass the lowest. These are designated by different characters, called Cliffs. The Treble Cliff  is placed on the second line, which is G; The counter Cliff  on the third line, which is C; The Bass Cliff  on the fourth line, which is F. The Cliffs are called by the names of the letters which they represent, and the letters on the other lines and spaces are reckoned from them.

Bass. Tenor or Treble. Counter.

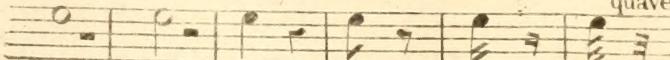
Space above.	B	G	A
Fifth line.	A	F	G
Fourth space.	G	E	F
Fourth line.	F	D	E
Third space.	E	C	D
Third line.	D	B	C
Second space.	C	A	B
Second line.	B	G	A
First space.	A	F	G
First line.	G	E	F
Space below.	F	D	E

The natural place for Mi is in B.
 If B, is flat, mi is in  If E, is sharp, mi is in  F
 If B, and E, are  mi is in  A If E, and C, are  mi is in  C
 If B, E, and A, are  mi is in  D If E, C, and G, are  mi is in  G
 If B, E, A, and D, are  mi is in  G If E, C, G, and D, are  mi is in  D

From mi to fa, and from la to fa, are half tones. Above mi, ascending, is fa, sol, la, fa, sol, la, then come mi descending, la, sol, fa, la, sol, fa, then comes mi again.

Names and proportions of the Notes and Rests

semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver



One semibreve is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, and 32 demisemiquavers.

Characters Explained.

A Brace  Shows the number of parts sung together.

Ledger  Are those drawn thro' such notes as exceed the compass of the stave.

Single  Divides the notes of a composition into equal proportions.

Double Bar.  Marks the end of a strain.

The Sharp.  Set before a note raises it half a tone.

A Flat.  Set before a note sinks it half a tone.

Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural,  which replaces them in their original state, for that bar only in which it may occur. But if the natural  is continued thro' a strain, or any number of bars, it takes off the power of the flat  or sharp ; and ought to be performed in its original key. Accidental flats, and sharps, or naturals, when set before notes in the course of a piece, affect every note on that line or space in the bar.

A Slur.  Drawn over or under notes, signifies they are to be sung to one syllable.

A Hold or  Placed over or under a note, shews (time.) pause.  it is to be held longer than its usual

The Figure.  Placed over or under three notes, reduces three to two of the same kind.

A Dot.  Being placed after a note, makes it half as long again.

Repeats  Denotes the music to be repeated between where they are placed.

Two strokes with dots,  signify a repetition of words.

Dots before a double bar,  Requires a repetition of the preceding strain.

Dots after a double bar,  Shews the following strain is to be repeated.

Staccato Marks, 

Shew that notes placed above or below them are to be sung as distinct and emphatic as possible.

A Direct, 

Set at the end of a stave, points to the first note in the next stave.

Figures, 1  2

Shows that the note under 1 is to be sung the first time, and that under 2 the second, but if slurred together, both are sung after the repeat.

The Swell, 

Begins piano, gradually increases to forte, and then diminishes in the same manner.

A Close, 

Shows the end of a tune.



Apoggituras.

OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.

COMMON TIME.

First Mood,  This mood denotes the slowest movement; each bar including one semibreve for its measure or other notes or rests in proportion, with four beats, beating two down and two up, in about four seconds.

Second Mood,  Contains one semibreve in each bar, and four beats, two down and two up, unless the movement be very brisk, then one down and one up is sufficient.

Third Mood,  Contains one semibreve in each bar, and two beats one down and one up.

Fourth Mood,  Contains one minim in each bar, and two beats one down and one up.

TRIPLE TIME.

First Mood,  Contains three minims in each bar, two beats down and one up.

Second Mood,  Contains three crotchets in a bar, two beats down and one up.

Third Mood,  Contains three quavers in a bar, two beats down and one up.

COMPOUND TIME.

First Mood,  Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood,  Contains two pointed crotchets in each bar, with two beats, one down and one up.

N. B. The hand falls at the beginning of every bar, in all kinds of time.

EIGHT NOTES.



sol la mi fa sol la fa sol

sol fa la sol fa mi la sol



Octaves.

Four staves of musical notation. The top two staves show eighth-note patterns: the first staff has a mix of quarter and eighth notes, and the second staff has a continuous eighth-note pattern. The bottom two staves show eighth-note patterns: the first staff has a mix of quarter and eighth notes, and the second staff has a continuous eighth-note pattern. The final measure on each staff ends with a question mark, indicating a repeat or a question mark ending.

Alto SHIRLAND

#

S.M.

P: 17th

f STANLEY.

9

Tenor

Air Moderato

p

f

Bass I shall behold the face Of my for-giv-ing God And stand complete in righteous-ness Wash'd in my Saviours blood

MARGATE.

#

S.M.

P: 19th

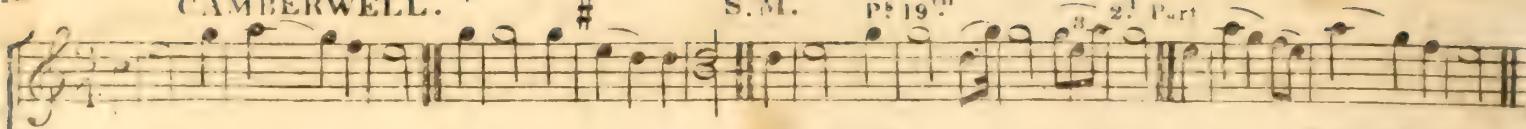
T.CLARK

Air Cheerful

Be-hold the lofty sky Declares its ma-ker God And all his star-ry works on high Pro-claim to his pow'r a-broad

CAMBERWELL.

S.M.

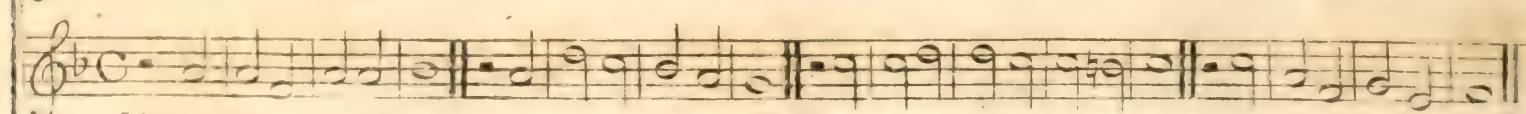
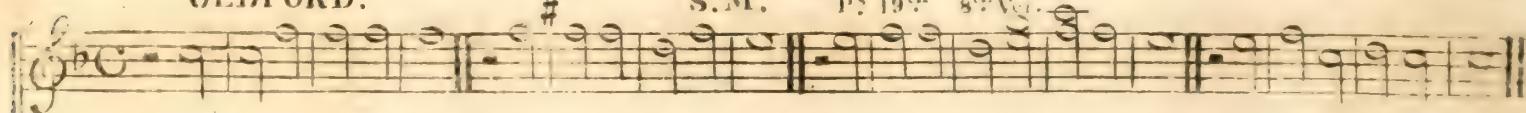
Ps 19th2¹ Part

Behold the morning sun Begins his glorious way His beams thro all the nations run And life and light convey



OLDFORD.

S.M.

Ps 19th 8th Ver.

While with my heart and tongue I spread thy praise abroad Accept the worship and the song My Saviour and my God



AMERICA

#

S.M.

PS 19th

I. WORGAN. 11

Ye Western lands rejoice Here he reveals his word We are not left to nature's voice To bid us know the

Lord His statutes and commands Are set before our eyes He puts his gospel in our hands Where our salvation lies

PECKHAM.

#

S.M.

PS 48th

2d Part

With joy thy people stand On Zion's chosen hill Proclaim the wonders of thy hand And counsels of thy

Ho-san-na to the King Of Da-vid's ro-y-al blood Bless him ye-saints he comest to us Salvation from your God

NEWTOWN

S. M. P^o 95th

I. SMITH.

Come sing his praise abroad And hymns of glory sing Je-ho-vah is the sov-reign God The u-ni-verse King

LISBON.

S. M.

P^s 81st

REED

13

Sing to the Lord aloud And make a joyful noise God is our strength our Saviour God Let Israel hear his voice

DOVER.

S. M. P^s 63^d 8^d Part

WILLIAMS

My God permit my tongue This joy to call thee mine And let my early cries prevail To taste thy love divine

Air

My God permit my tongue This joy to call thee mine And let my early cries prevail To taste thy love divine



Air



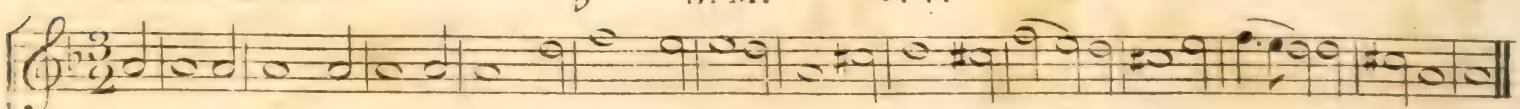
Then shall our grateful voice Proclaim our guardian God The nations round the earth rejoice And sound y^e praise abroad



PORTLAND.

b

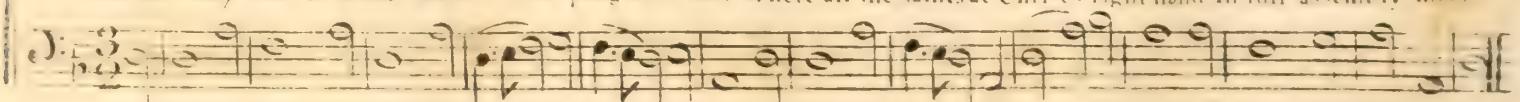
S. M.

P^t 1st

Air



How will they bear to stand Before that judgment seat Where all the saints at Christ's right hand In full assembly meet



When overwhelmed with grief My heart within me dies Helpless and far from all relief To heaven I lift mine eyes

Air

AYLESBURY.

b S. M. Ps. 88th 2^d Part

CHEATHAM

Air

Ye sinners fear the Lord While yet us call'd to day Soon will the awful voice of death Command your souls away

LITTLE MARLBOROUGH.

b

S. M.

P⁵ 55th2^d Ver

Let Sinners take their course. And choose the road to death. But in the worship of my God I'll spend my daily breath

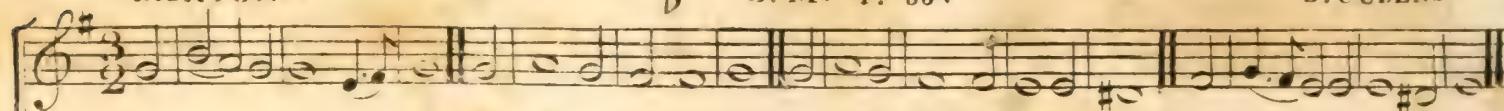
Air



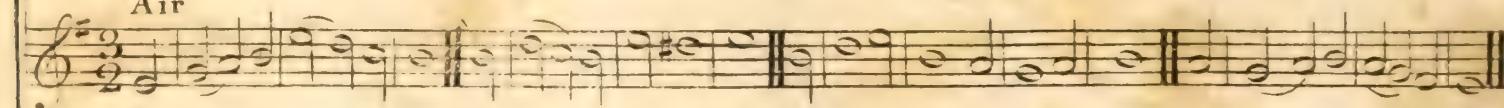
BARTON.

b S. M. P⁵ 36th

B. CUZENS



Air



But there's a dreadful God. The man renounce his fear His justice hid behind the cloud Shall one great day appear



SUTTON, 19th. Psalm, 1st. part, S.M. ♫

Williams. 17

Air. Behold! the lofty sky Declares its Maker God, And all his starry works on high Proclaim his pow'r abroad.

WOTTON, 17th. Psalm, 1st. part, S.M. ♫

G. Breillat.

Air.

I shall behold the face Of my forgiving God; And stand complete in righteousness, Wash'd in my saviour's blood.

ARLINGTON. Psalm 71st. C.M. 8

CHINA 90th in the Strait. (3.)

Swain.

But justice grow severe, Thy dreadful wrath exceeds our thoughts And burns beyond our fear.

With songs and honours sounding loud Address the Lord
The heavens are thy clouds; the waters shall the

sky. He sends his showers of blessings down To cheer the plains below; He makes the rastlie mountains crown, And corn invallies grow

f.

20 BOUNTY, 23d. Psalm, 2d. part, S.M. ♯



Air.



In spite of all my foes Thou dost my table spread; My cup with blessings overflow, And joy exalts my head.



USTICK, 73d. Psalm, 1st. part, S.M. ♯

W. Cole.



Air.



But I with flowing tears indulg'd my doubts to rise; Is there a God that sees or hears The things below the skies?



Air. The patient soul, the lowly mind Shall have a large reward: Let me in some way be reward'd And to thankfulness I sing.

COVENTRY, 155d. Psalm 1st. part, C.M. ♯

Cuzens.

Air. In what an entertaining sight Are brethren that agree; Brethren who are foul'd out spite In bonds of piety.

When God reveal'd his matchless name, My rapture seem'd a pleasing dream,
And chang'd my mournful state, The world, &c.

The world beheld the glorious change, My tongue broke out in unknown strain,
And did thy hand confess: And sung surprising grace.

Al. All ye that love the Lord, sing
A. Let your songs be new; Amid the church's cheerful voice; His intercessions now.
B. *with*

All. Then shall I love thy gospel more, And ne'er forget thy word; When I have felt thy quickning pow'r To draw me near the Lord.

GOSPEL 105th Psalm. In part C.M.

Tune.

105th Psalm. Part C.M.

Leach.

105. Give thanks to God, for he is good; for his mercy endures forever. Sing unto the Lord, for he is good; for his mercy endures forever.

Air

This is the day the Lord hath made He calls the hours his own Let heavn rejoice let earth be glad And praise surround the throne

And all his wonders tell
To day he rose and left the dead And satan's empire fell To day the saints his triumph spread

Air Martins.—C.M. # Ps. 91. Tansur.

Ye sons of men a feeble race Exposd to ev'ry snare
And try and trust his care
Come mask the Lord your everlasting al

Lord in the morning thou shalt hear
To thee lift up mine eye
My voice ascending high To thee will I direct my pray'r

Lavington.—C.M.

Hymn 1.

No more believers morn your lot Such joys as earth affords
But since you are the Lord Resign to them that know him not

Romney. — C.M.

Ps. 144.

Shoe 1. 27

Air For ever blessed be the Lord To arm me for the field
My saviour and my shield He sends his spirit with his word

Spring. — C.M.

Ps. 65.

Air Thy morning light and ev'ning shade
Thy flow'rs adorn the spring
Successive comforts bring Thy plenteous fruits make harvest glad

Air

Substantial comforts will not grow In nature's barren soil All we can boast till Christ we know is vanity and toil

But where the Lord has planted
grace and made his glories known
There fruit of heavenly joy and peace are found and there alone

There fruit of heavenly joy and peace are found and there alone

Air

When sin and hell their force unite
And guards me thro' the war

It makes my soul his care

Instructs me to the heav'nly fight

INVITATION 56th Psalm C.M.

23

T.Clark.

Air. Ye wretched, hungry, starving poor, Behold a royal feast! Wherever you go, read her bountious store, For ev'ry humble guest.

CROWLE, 34th Psalm, 4th part, C.M. b

Dr.Green.

Air The Lord for ev.er guards the just, His ears atten_d their cry; When broken spirits dwell in dust, The God of grace is nigh.

Over all that sound them here

Air. The Earth is thy floor, the sky thy bower, Where shall that hour appear, When shall thy justice and pain

By nature all are gone astray, Their practice all the same; There's none that fear his Maker's hand, That's remiss in this world

Handwritten musical score for 'LEBANON' in C.M. time signature with a sharp sign. The score consists of four staves of music. The lyrics are written below the staves:

Now, for unto Thee I call aloud, There is no strength in mortal

PROTECTION

LM ♯

Handwritten musical score for 'PROTECTION' in 3/2 time signature with a sharp sign. The score consists of four staves of music. The lyrics are written below the staves:

Spare us 'O Lord' aloud, we pray
 Nor let our sun go down at noon Thy years are one eternal day
 And must thy children die so (soon)

Air. As on me long I gilding's top To now tell burn out; Far from the earth's joy and love I sit and grieve alone.

WINDSOR, 102d.Psalm.1st.part, C.M.

Kirby.

Air. Dark is that b^{ut} red boding seen Dwell in my troubled brest; Whiles sharp reproach ^{es} my ears, Nor give my spirit rest.

JERUSALEM, 1024, Psalms 2d. part, C.M. ♫

Job. Turner.

The Lord will reign in Jerusalem, And stand in glory there: Nations shall be before his name, And kings shall flee before him. A

SUPPORT, 37th. Psalm, 3d. part, C. M. ♫

E. Blancks.

My soul doth wait upon thy word: And is ordered by thy will. The they should fulfil their creation, Thy hand uponst them will. h

DEVIZES, 40th. Psalms 2d. part, C. M. ♫

Tucker.

Air.

No man of the tribe of Levi could wish the concurrence of them. The sacrifice which Jesus paid. A

OMEGA 97th. Psalm 1st. part L.M.

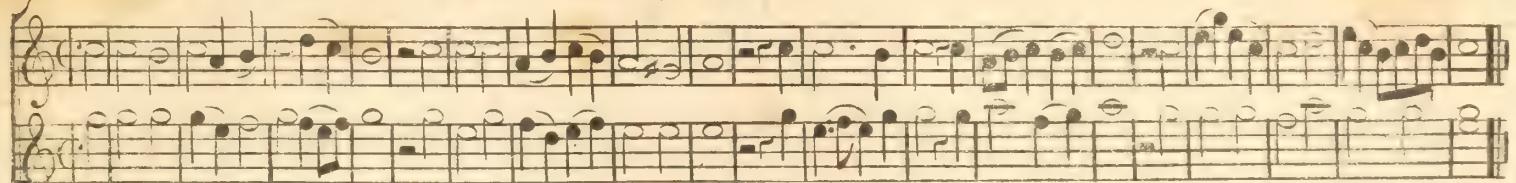
W. Beestall.

Air. In robes of Judgment to be comes! Shakes the wide earth and cleaves the tombs: Before him burns devouring fire. The mountains melt the seas retire.

SAINTS-REST, 24th. Psalm, L.M. ♯

35

Leach.



But there's a brighter world on high,

Who shall ascend that blest abode,

Thy palace Lord, above the sky:

And dwell seter his Maker God,



NEWRY, 148th. Psalm, 2d. part, L.M. ♯

Dykes, Chd.



Air. Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the solemn word,

And sound it dreadfully down to hell.



VANITY, 89th. Psalm, 2d. part, C.M. ♯

J. Scott.

ALPHA, 33d. Psalm, 1st. part, C.M. ♯

J. Smith.

JUSTICE, 9th. Psalm, 1st. part, C.M. ♯

I'll sing thy majesty and grace; My God prepares his throne To judge the world in righteousness, And make his vengeance known.

Blendon. L.M.

Ps. 45.

6.V.

2.P.

#

Dr. Madan. 37

Air. Let ev'ry age his praises spread The condescension of his love
Let endless honours crown his head While we with cheerful songs approve

Bath. L.M.

Ps. 46.

4.V.

2.P.

#

Williams's C. 4.

Air. He breaks the bow he cuts the spear Keep silence all the earth and hear
Chariots he burns with heavenly flame The sound and glory of his name

Handwritten musical score for Washington, L.M. (Ps. 18 3r) by Dyer's Coll. The score consists of four staves of music in common time with a key signature of one sharp. The lyrics are as follows:

Air. Just are thy ways and true thy word
Who is a God beside the Lord
Great rock of my secure abode
Or where's a refuge like our God

Majesty. L.M. ♫ Ps. 93.

J Smith.

Handwritten musical score for Majesty. L.M. (Ps. 93) by J Smith. The score consists of four staves of music in common time with a key signature of one sharp. The lyrics are as follows:

Air. Jehovah reigns he dwelt in light
The world created by his hands
Girded with majesty and might
Still on its first foundations (stands)

Air. The Lord sits sovereign on the flood
But makes his church his blest abode
The thund'rer reigns forever king
Where we his awful glories sing

Promisè. L.M. Ps. 95. 3.P. #

Grigg.

Air. Come let our souls address the Lord
He is our shepherd we the sheep
Who fram'd our natures with his word
His mercy chose his pastures keep

This spacious earth is all the Lords
And men and worms and beasts and birds
He rais'd the building on the seas
And gave it for their dwelling
(place)

Dominion. L.M.

Ps. 72. 2.P. #

Handel.

Jesus shall reign where'er the sun
Does his successive journeys run
His kingdom stretch from shore to shore
Till moons shall wax and wane no
(more)

Truro. L.M.

Ps. 87. #

Williamss. Coll.

God in his earthly temple lays
Foundations for his heavenly praise
He likes the tents of Jacob well
But still in Zion loves to dwell

Air. But man weak man is born to die
 "Return ye sinners to your dust"

Madd up of guilt and vanity Thy dreadful sentence Lord was just

Despair. b. L.M. Ps. 18. 3.V.

T. Clark.

Air. I saw the opening gates of hell
 Which none but they that feel can tell

With endless pains and sorrows there
 While I was hurry'd to despair

42 Brookfield. L.M. Fs. 50. 3.P. 6.V. b. Billings.

Air. O dreadful hour when God draws near His wrath their guilty souls shall tear

And sets their crimes before their eyes And no deliverer dare to rise

Brewer. L.M. Ps. 29. 2.V. #. Dyers Coll.

Air. The Lord proclaims his pow'r aloud His voice divides the watry cloud

Upon the ocean and the land And lightnings blaze at his command

3/2

3/2

3/2

C: 3/2

Air. My never ceasing songs shall show And make succeeding ages know:
The mercies of the Lord How faithful is his word

Praise. L.M. Ps. 136. 2.P. #.

3/2

3/2

3/2

C: 3/2

Air. Give to our God immortal praise Give to the Lord of lords renown:
Mercy and truth are all his ways The King of kings with glory (crown)

Windham. D. L.M. (Ps. 51. 4V.)

Key: C major, Time: Common Time

Text:

Air: Behold I fall before thy face My only refuge is thy grace
 The leprosy lies deep within
 No outward forms can make me clean

Babel. b. L.M. Ps. 137.

T. Williams' Coll:

Babel. b. L.M. Ps. 137.

Key: G major, Time: Common Time

Text:

Air: By Babel's stream the captives sate
 Useless their harps on willows hung
 And wept for Zion's hapless fate
 While foes requir'd a sacred song

PORTUGAL, 188th. Psalm. L.M.

T. Thorley.

Cheerful.

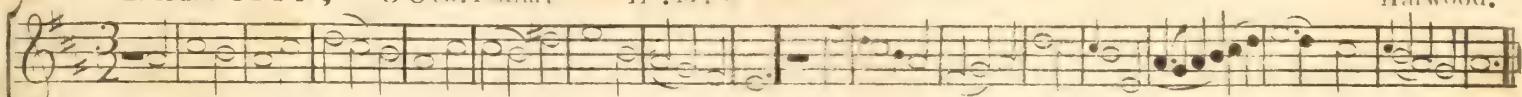


With all my power I'll sing thy glory, O my God, and all thy ways. Angels, let us sing together, Appoint the song and join in the praise.



DELUSION, 30th. Psalm. L.M.

Harwood.



Firm was my health, my day was bright, And I presum'd I would never be in it;

Pleasure and peace shall never depart;



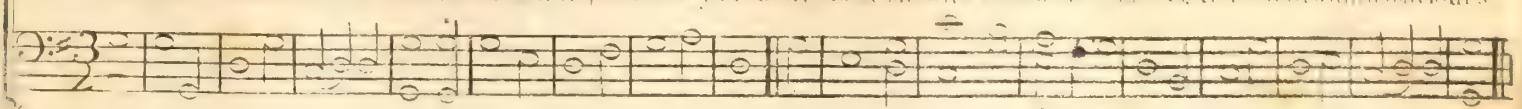
Fondly I said within my heart,

RENOVATION, 32d. Psalm, 1st. part, L.M.



Blest is the man, for ever blest, Whose guilt is pardoned by his God, Whose sin with sorrow is confest, And is cover'd with his saviour's

blood



AIR. I have the assurance of the word: What light and joy is this to me! To see also be enlightened and dis-

Air. Let Thy promise guide. Thy prop'erty doubtless way: Thy fear forbids my feet to stray; Thy promise leads my heart to rest.



Air. The God of glory sends his summons forth Calls the south nations and awakes the north to the voices of the dead.

of hell leads with worlds in region the last The trumpet sounds the heavy rejoicings, lifting up the dead.

GERMAN HYMN, 8th. Psalm 3d. part L.M.

Pleyel.



Almighty Ruler of the skies, Thro the wide earth thy name is spread; And thine eternal glories rise,



CHESTER, 113th. Psalm, L.M.

O'er all the heav'ns thy hands have made,
Billings.



Ye servants of the Almighty King, In every age his praises sing; when e'er the sun shall rise or set, The nations shall his praise repeat.

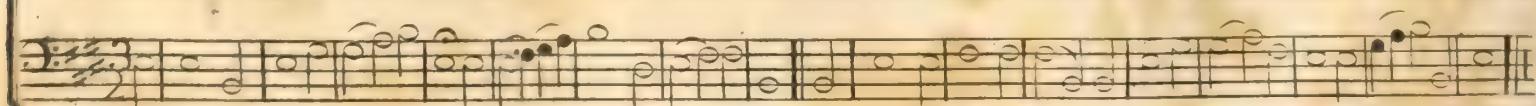


ZION, 132d. Psalm, 1st. part, L.M.

Stansley.



The God of Jacob chose the hill of Zion for his ancient rest; And Zion is his dwelling still: His church is with his presence blest.



Air. Hark! the voice of love and mercy sounds a loud from Calvary. See it well now.

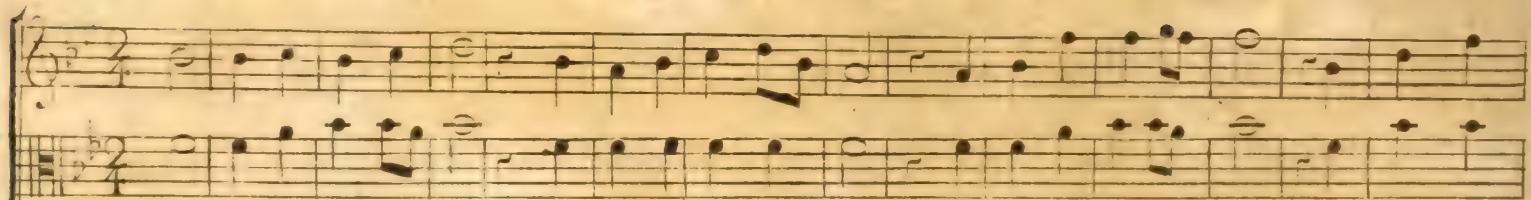
P. 13. 11

f. 1.

Shakes the earth and sets the sky a-flame. It is finished! It is finished! Near the dying Saviour—yes,

12

100



Air. / No to thy sacred house With joy direct my feet: Where saints with morning vows, In full as



sembly meet Thy Pow'r di-vine Shall there be shown, And from thy throne Thy mercy shine.



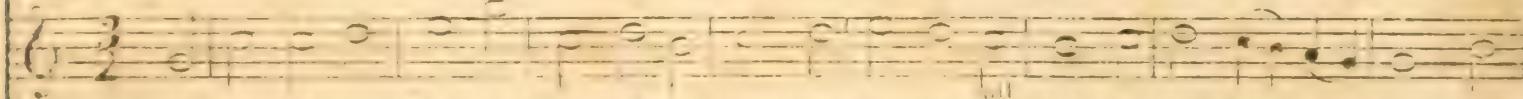
Handwritten musical score for Helen's, featuring four staves of music and lyrics in common time. The music is written in a cursive, Gothic-style font. The lyrics are integrated with the music, appearing below the staves. The score consists of four staves, each with a clef (G-clef for the top two staves, C-clef for the bottom two), a key signature of one sharp (F#), and a common time signature. The lyrics are as follows:

vile
A. Judges, who rule the world by laws, Willye dispise the righteous cause, When op. pression wast the land!

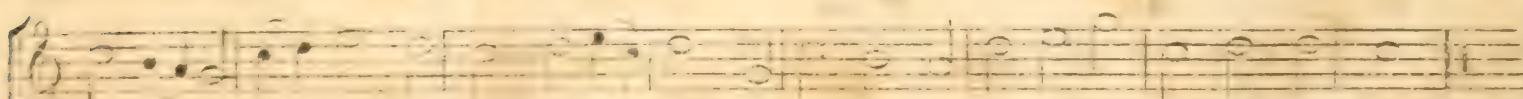
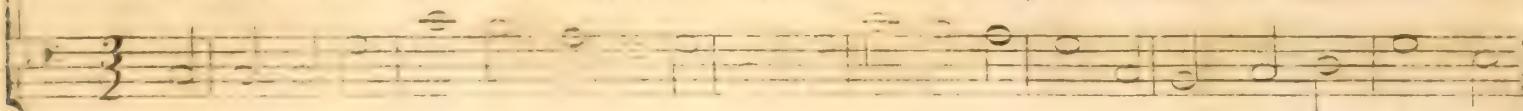
Dareye condemn the righteous poor And let rich sin-ners escape se cure, While gold and greatness bribe your hand.



Air.



The troubles are sad and dangerous. Little The Lord is bound, far And feels all quite safe. Yet



one thing assures us. What ev- er be- tide! The scriptures as sure us, The Lord will pro- vide.





Birch. CM. #.



Ye vapours, hail and snow,
An stormy wind the low,
Who is this that cometh near
divine.
Praise ye the mighty Lord;
To execute his word,
Let them not perish and

DALSTON,

54th. Psalms. ♫

A. Williams.

They fight against the Lord,
They hate thy church and king, and Lord.
They lay on them shames.
They mock them in the skies.
They mock thy king and thine.
Nor heed the wordes of thy word.

Handwritten musical score for three staves in common time. The top staff is in G major, the middle staff in G major, and the bottom staff in C major. The music consists of eighth and sixteenth note patterns with various rests and dynamic markings like forte and piano.

The sparrow for her young With pleasure seeks a nest. And wading through shallow lone To find their

Handwritten musical score for three staves in common time. The top staff is in G major, the middle staff in G major, and the bottom staff in C major. The music consists of eighth and sixteenth note patterns with various rests and dynamic markings like forte and piano.

wanted rest: My spirit faints with equal zeal, To rise and dwell among thy saints.

Short Metres.

Asaph	2	11
Abury	2	15
Burton	2	15
Doyle	2	20
Barber	2	10
Long	2	13
32	2	13
Union	2	13
The Mission	2	16
Margate	2	9
Newton	2	12
Oldfield	2	10
Peckham	2	11
Shirland	2	9
Sutton	2	17
Tigres	2	14
St Thomas	2	12
Uck	2	20
Watton	2	17
Portland	2	14
Common M.		
Arlington	2	18
China	2	18
Birch	2	53

Enfield	2	15
Resignation	2	21
Coventry	2	21
Murry St:	2	22
Oxford	2	23
Mear	2	23
Gospel	2	24
Bethel	2	24
Sabbath	2	25
Martins	2	25
Bedford	2	26
Lavington	2	26
Romney	2	27
Spring	2	27
Jorden	2	28
Jerusalem	2	33
Support	2	33
Divizes	2	33
Vanity	2	36
Alpha	2	36
Justice	2	36
Invitation	2	29
Crowle	2	29

Bangor	2	30
Georgia	2	30
Labanon	2	31
Protection	2	31
Complaint	2	32
Windsor	2	32
Long M.		
Old 100	2	34
Omega	2	34
Saints Rest	2	35
Newry	2	35
Blendon	2	37
Bath	2	37
Warrington	2	38
Majesty	2	38
Well	2	39
Promise	2	39
Parmo	2	40
Dominion	2	40
Truro	2	40
Brookfield	2	42
Mortality	2	41
Despair	2	41
Particular M.		
Kuypers	2	46
Judgment	2	47
Calvary	2	49
Fulton St:	2	50
Helens	2	51
Michaels	2	52
Amherst	2	54
Dalston	2	54
Hope	2	53
Wilson	2	55

MISSIONARY APPENDIX C.M. 145th P⁴ 2^d part 1

Air Sweet is the mem'ry of thy grace My God my heav'nly King Let age to age thy righteousness Let P

age to age thy righteous - ness Let age to age thy righteousness In sound of glo - ry sing

F

2 NEW YORK

L.M. D.

187.th HvWILLIAMS' Collⁿ

Grace 'tis a charming sound, Harmonious to the ear; Heav'n with the e-cho shall re-sound,

Air. Bold.

Heav'n with the e-cho shall re-

Grace 'tis a charming sound harmoni-ous to the ear, Heav'n with the e-cho shall re-sound

Heav'n with the e-cho shall re

Heav'n with the echo shall re-sound,

And all the earth shall hear,

And all the earth shall

^{hear,} And all the earth shall hear.

sound, the e-cho

And all the earth shall hear,

And

And

Heav'n with the e-cho shall resound, And all the earth shall hear,

And all the earth shall hear, And all the earth shall hear

sound, the e-cho

And

And

And

4 PORTUGUESE HYMN.

L.M. 34 P⁵ 3^d part

Children in years and knowledge young Your pa-rents hope your pa-rents joy. Attend the counsels

of my tongue Let pi-ous thoughts your minds em - - ploy Let' pious thoughts your minds em ploy

Let pi - ous thoughts y. minds employ

Mount Pleasant. C.M. Hy. 16. 2. P. 2

5.

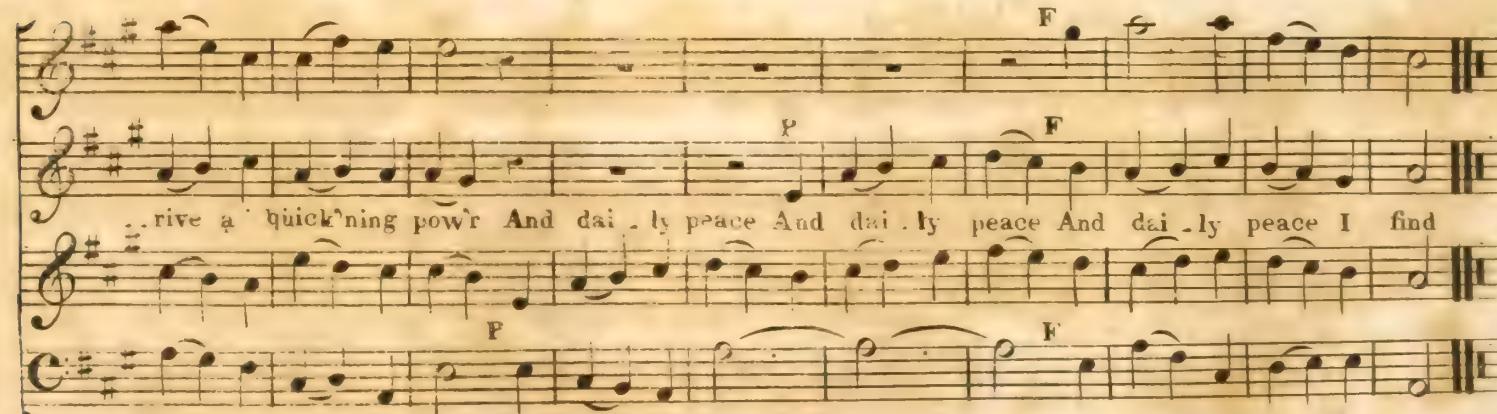
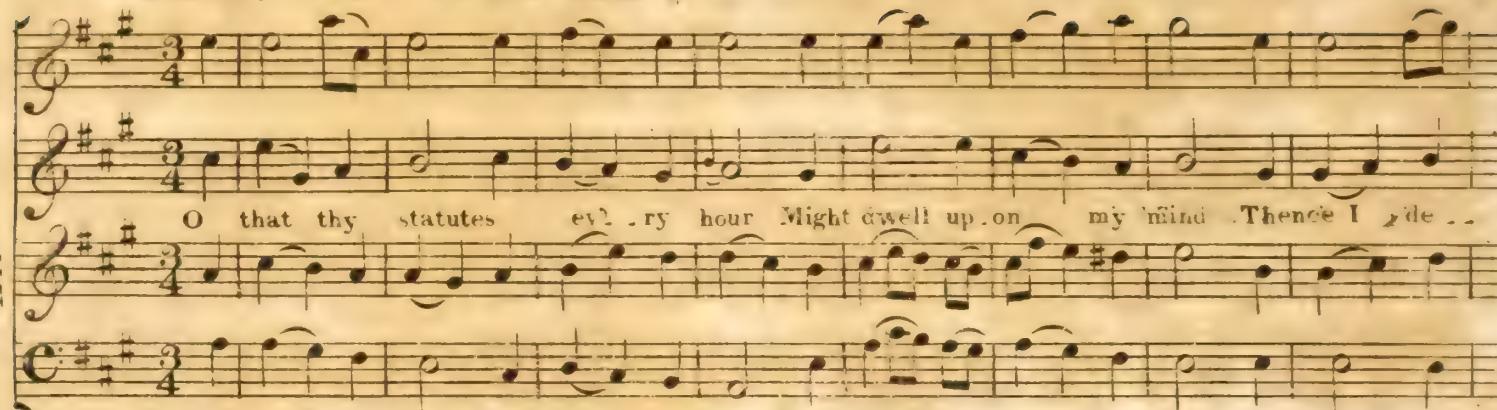
Air

Handwritten musical score for 'Mount Pleasant' in C.M. (Common Time). The score consists of six staves of music with lyrics. The lyrics are as follows:

There is a land of pure delight Where saints immortal reign In
finite day excludes the night And pleasures banish pain And pleasures.

The score includes various musical markings such as dynamic changes (F, P), measure repeat signs, and a fermata over the final note of the piece.

Air



Africa. C.M. Ps.139. #.

Hill.

Air

Is there ambition in my heart Search gracious God and see Or do I act a haughty

F

part Lord I appeal to thee Or do I. Lord I.

F

Castle Street. L.M. Ps. 92. F.

Air

Sweet is the work my God my King To praise thy name give thanks and sing To shew thy love by
morning light And talk of all thy truth at night And talk.

Harborough. C.M.

Ps. 139. #

Shrubsole

Air

They strike me with surprise To equal equal equal numbers rise

Lord when I count thy mercies o'er Not all the sands that spread the shore

Winter. C.M. Ps. 147. #.

Read.

His hoary frost his fleecy snow Descend and clothe the ground In i...ey fettters bound

The liquid stream forbear to flow

air

Invitation. L. M. 2/4, 4/4.

While

Sir. O Son, with gladdest The blessings of his love The blessings of his love While hope attends the sweet re.

While

hope

past

Of nobler joy above While hope. Of.

hope

Seaman's Song. L.M. #.



Air.

Would you behold the works of God His wonders in the world abroad Go with me and



nes and trace The unknown re...geons of the seas The unknown re...geons of the seas



Helmsley. P.M. Hy. 19. 5P. ♫.

air

Lo he cometh count less trumpets Blow to raise the sleep ing dead
Midst ten thousand saints and an gels See their great ex al ted head

Hal le lu jah Hal le lu jah Hal le lu jah Welcome Welcome Son of God

Swanwick. C.M. Ps.50. §.

Lucas.

Sir. Thron'd on a cloud our God shall come Bright flames pre... pare his way

 Thunder and darkness fire and storm Lead on the dreadful day Lead on.

Rejoice believer, in the Lord Who makes your cause his own
 Can ne'er be overthrown
 The hope that's built upon his word

Th.

And feeble is your arm Your life is hid
 Beyond the reach of harm. Beyond.
 with Christ in God. Your life.

many foes beset your road.

Portsmouth. P. M. #.

Handel

Ye boundless realms of joy Exalt your Makers fame His praise your song employ His

praise. Above the starry frame Above. Ye holy throng of

angels bright In worlds of light begin the song Ye holy throng. In worlds.

Tallis. L.M. P. 100. #.

Ye boundless realms of joy Exalt your Makers fame His praise your song employ His

praise. Above the starry frame Above. Ye holy throng of

angels bright In worlds of light begin the song Ye holy throng. In worlds.



Air.



Lo he comes with clouds descending Once for favour'd sinners slain Thousand thousand saints at ..



..tending Swell the triumph of his train Hallelujah Hallelujah Jesus now shall ever reign



Lonsdale. S. M. ♯.

The hill of Zion yields A thousand sacred sweet Before we reach the heavenly fields Or walk the golden streets

Then let your songs abound Let ev'ry tear be dry We're marching thro Immanuel's To fairer worlds on high
(ground)

Then let your songs abound Let ev'ry tear be dry We're marching.

Millers. S. M. Ps. 118. P.S. ♯.

See what a li...ing stone The buil...ders did re...fuse Yet God hath built his

church thereon Yet God hath built his church thereon In spite of en...vious jews

Martin's Lane. P.M. Ps. 146. $\tilde{\text{A}}$. or L.M. by repeating the 2d and 4th lines of Ps. 150th Lee.

Air.

I'll praise my ma...ker with my breath And when my voice is lost in

death Praise shall em...ploy my nobler pow'rs My days, of praise shall ne'er be

past While life and thought and be...ing last Or im...mortal i...ty endures

Milldollar
(Overton.)

C. M. Ps. 119. 7. 20.

10

Clark.

Sweet to rejoice in lively hope That when my change shall come Angels will (hover) Angels will hover Angels will hover
And waft
round my bed And waft my spirit home Angels will hover round my bed And waft my spirit home
And waft

Islington L M Ps 100 #

A musical score for a hymn. The top staff is in 6/8 time with a key signature of one sharp. The lyrics are: "We'll crowd thy gates with thankful songs, High as the heav'n our voices raise, And". The bottom staff is in 3/8 time with a key signature of one sharp. The music consists of two staves, each with a treble clef and a sharp sign indicating the key signature. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The lyrics are written below the notes.

Well crowd thy gates with thankful songs. High as the heav'n our voices raise And

A musical score for the hymn 'The Lamb' by Charles H. Gabriel. The top staff is a soprano line in G major, 2/4 time, with lyrics: 'earth with her ten thousand tongues Shall fill thy court- ship fill thy court- with sounding praise'. The bottom staff is a bass line in C major, 2/4 time, providing harmonic support. The music consists of a series of eighth and sixteenth note patterns.

Willowby P.M. 11, 147 5

Bray C M P. 116 #

Air. Great God attend while Zion sings To spend one day with thee on earth Exceeds.
 The joy that from thy presence springs Exceeds a thousand days of mirth.

Russia. C. M. ♭. Ps. 47.

Air. O for a shout of sacred joy To God the sovereign King And hymns of triumph sing
 Let evry land their tongues employ And hymns of.

22 Mount Calvary. C. M. b.

Dr. R. Rogerson.

Come wash your robes white in the blood of Christ the slaughtered lamb

Air. Mortals behold your dying God Take refuge in his name

Come wash your robes white in the blood of Christ the slaughtered lamb

Come wash your robes white in the blood of Christ the slaughtered lamb

Come wash your robes white in the blood of Christ the slaughtered lamb

Come wash your robes white in the blood of Christ the slaughtered lamb

Mason. P. M. ♯. A Missionary Hymn.

Look my soul be still and gaze All the promises do travail

Air. Look my soul be still and gaze

Look my soul be still and gaze All the promises do travail All

Over the gloomy hills of darkness Look my soul be still and gaze All the promises do travail All

Look my soul be still and gaze All the promises do travail All

Blessed Jubilee let thy glo rious morning dawn
 With a glorious day of grace Blessed Jubilee let thy glorious morn let thy glorious morning dawn
 All the promises do travail Blessed Jubilee // let thy glorious morn
 Blessed Jubilee let thy glorious morn let thy glorious morning dawn

2

Let the Indian, let the Negro,
 Let the rude Barbarian see,
 That divine and glorious conquest
 Once obtain'd on Calvary;
 Let the gospel
 Loud resound from pole to pole.

3

Kingdoms wide that sit in darkness,
 Grant them, Lord, the glorious light;
 And from eastern coast to western,
 May the morning chase the night;
 And redemption
 Freely purchas'd win the day.

By the beams of gospel mercy,
 Let the path of life be shown;
 To the Idol-serving nations
 Let thy holy name be known,
 For possession
 Give the heathen to thy Son.

4

Fly abroad, thou mighty gospel,
 Win and conquer, never cease;
 May thy lasting wide dominions
 Multiply and still increase;
 Sway thy sceptre,
 Saviour, all the world around.

When man grows bold in sin My heart within me cries He hath no faith of God within Nor fear before his eyes

Newington. C. M. #. Ps. 38.

Amid thy wrath remem-ber love Restore thy servant Lord Nor let a father's chast'ning

prove Like an a-ven-ger's sword Nor let a father's chast'ning prove Like an avenger's sword

Limehouse. L.M. #. Ps. 92.

Sweet is the day of sa-cred rest No mor-tal care shall seize my breast O may my

heart in tune be found like David's harp of so-lemn sound Like.

